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either of Wundt's objections to Paul's 'Principienwissenschaft' nor of the fact that Wundt interprets the term 'Völkerpsychologie' quite differently from Lazarus und Steithal, so that exceptions raised to their 'Völkerpsychologie' are not valid against Wundt's. To the reviewer's knowledge no valid objections have been made to the latter. Certainly Vossler's altogether too summary treatment of this involved and important problem (*Sprache als Schöpfung und Entwicklung*, 1905, p. 98 f.) has not in the least shaken his belief in it. The final section of the Introduction deals with the divisions of linguistics.

It is to be hoped that this first volume may soon be followed by the others in which problems which have a more direct bearing on language will be taken up. The great acumen shown in Dittrich's papers on the psychology of word-composition (in *Zeitschrift für romanische Philologie* XXII) and on "Satz und Syntax" (in Wundt's *Philosophische Studien* XIX) will certainly make these subsequent volumes of great interest and repay the reader for working his way through a somewhat heavy stylistic underbrush.

HANNS OERTEL

De tragoeiarum Graecarum conformatione scaenica ac dramatica, scripsit DEMETRIUS DETSCHEFF. Göttingen dissertation. Sardicae, 1904. Pp. 156.

This thesis is devoted mainly to a study of the changes produced in Greek tragedy by the addition of the second and third actor. Directly, the effects were scenic in their nature, since, after this addition, the poet was no longer hampered by being obliged to use the choral songs to give the actor an opportunity of changing his costume, and true dialogue now became possible. Indirectly, they were dramatic, since these changes affected the treatment of the plot. In the main, the work is well done, although many details might be criticized. In particular, such an investigation presupposes on the part of the writer a clear and definite idea of early theatrical conditions; yet no statement concerning this matter is found. More attention should have been given to the silent actor, a subject since elaborated with valuable results by Dr. Dignan in his *Idle Actor in Aeschylus*. The author would have found some valuable suggestions in Maurice Croiset's *Le second acteur chez Eschyle*. The thesis is wretchedly printed, in poor Latin, full of irritating printer's errors. It is to be hoped that, if the author carries out his purpose of extending his studies to Greek comedy and to the Roman drama, he will use a modern language and be more careful with his proofs.

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